

SHINING TIME STATION (w.t.)

EPISODE #12  
(UNTITLED)

*busy*

Working Draft  
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Revised 4/27/88

From characters and series storyline  
created by Britt Allcroft and  
Rick Siggelkow

(FADE IN)

(MAIN SET -- MATT AND TANYA ENTER AT THE START OF THE DAY, AND HEAR -- SFX ELECTRICAL ZIZZING AND ZAPPING; ALSO CLATTERING AND CRASHING OF THINGS HITTING FLOOR AFTER BEING TOSSED. THEY LOOK AT EACH OTHER IN PUZZLEMENT, FOLLOW SOUND TO -- ANGLE ON TICKET BOOTH -- RANDOM OBJECT FLIES OUT FROM BEHIND IT, UNDER ---)

STACY (O.S.)

There! That ought to do it!

(beat of silence) Come on! Work!

(SFX: more electrical noise)

Oh fooey. Maybe we should just  
use smoke signals.

MATT

Aunt Stacy --?

STACY (O.S.)

AAHH! Oh! Matt! You scared me.

Tanya isn't here right now. I  
haven't seen her today. (come on!

Work!)

MATT

I have.

STACY (O.S.)  
(not paying attention)

...Oh, really? That's nice.

Where?

MATT

Right here.

TANYA

Hi, Stacy.

(ANGLE ON TICKET BOOTH -- AFTER A BEAT, STACY EMERGES, A LITTLE EMABARRASSED BUT, MORE, PREOCCUPIED. INTERCUT BETWEEN HER RAPID MONOLOGUE AND THEIR DEADPAN REACTION.)

STACY

Hi, kids. You're probably wondering what I'm doing. It's this darn telegraph. It doesn't work. Because right now it doesn't send, and it doesn't receive! I mean, for a telegraph, what else is left? Noises? Oh, sure, it makes noises. SKREEP! (etc. -- she imitates some.) So I'm trying to fix it.

(SHE DUCKS IN BOOTH, STARTS TINKERING.)

MATT

Aunt Stacy? What's it for?

(STACY POPS UP AGAIN IMPATIENTLY, HANDS FULL OF TOOLS.)

STACY

It lets the op talk to the runners, so the points all go right and the iron stays clear.

TANYA

Wow! What does that mean?

STACY

(to herself; re broken equipment)

It means I've got to get this thing fixed or else I can't send

why not explain  
that > learned those  
RR terms from Harry  
or young & explain  
them

any messages to the other train  
stations.

MATT

Can we help you?

STACY  
(laughs)

Thanks for the offer, but I think  
I'll wait for Harry.

MATT  
(hurt)

We <sup>w</sup>ouldn't wreck it.

STACY

Listen, kids, I'm pretty busy  
here. You find something to do,  
okay?

(-- AND SHE DISAPPEARS INTO THE TICKET BOOTH.)

MATT

We just wanted to help. It's not  
fair.

(ANGLE ON STATION HOUSE -- MR. C. APPEARS.)

MR. C.

You're right. It isn't.

TANYA

Maybe we could have fixed it, Mr.  
Conductor.

MR. C.

What shall we do, then? Send her  
to her room without supper? I

*Stacy*

fancy that, actually. Then I  
could have her dessert.

*like that idea*

MATT

Come on, Mr. C. She was mean.

MR. C.

No, she wasn't, lad. She was  
busy. And sometimes busy people  
don't stop to think about what  
they're saying. But it doesn't  
mean that they suddenly don't like  
you. It just means their minds  
are elsewhere. It's something  
*learn to accept in each other*  
friends have to put up with. Like  
when Gordon made fun of Edward  
about the cows. Right? (off  
their blank look) Oh, you've not  
heard that one, have you. Well...

(DISSOLVE TO THOMAS EPISODE # 28 -- "COWS".)  
(DISSOLVE TO MAIN SET -- KIDS AT FOOT OF STATION  
HOUSE.)

MATT

Sometimes Gordon thinks he's so  
great...

MR. C.

That's just the way he is. But it  
doesn't mean the other engines  
don't like him. They just learn  
*accept him as he is*  
to ~~put up with it~~. (glances over



shoulder toward Sodor.) Well, I'm  
due back on Sodor. See you later!

KIDS

'Bye --!

(THEIR GOODBYE IS CUT OFF AS, OVER IN TICKET BOOTH --  
STACY LEAPS UP, FRUSTRATED, AND LEAVES BOOTH.)

STACY

AAH! It still doesn't work!

TANYA

Stacy! What happened?!

STACY

Nothing, Tanya. That's the  
problem. I want to receive dots  
and dashes, and all I get is  
zizzing and fizzing. Well, what  
can you do. I tried. Nobody's  
perfect, right, Matt?

MATT  
(guarded, still stung)

I guess so.

STACY

Maybe Harry can fix it when he  
gets back.

TANYA

Is it important?

STACY

It sure is! It's how the stations  
talk to the trains, and the trains

✓ Is this  
where he lives?

explain further  
visit

talk to the stations. And the way  
you talk on it is wonderful.

Everything has to be as short as  
possible, so it comes out sounding  
like funny little poems. Instead  
of saying, 'have a nice trip to  
Chicago, and let me know the  
minute you get there,' on the  
telegraph you'd say, 'Good trip  
Chi. Advise soonest arrival.'

*lots + dashes  
wording  
top on desk*

(SHE CROSSES TOWARD MURAL.)

STACY (cont'd)

And they use the telegraph on  
ships, like this freighter. Every  
telegraph is in touch with every  
other telegraph all over the  
world! Except for this one...

*broken telegraph here*

Now who's that...?

(SFX -- MOTORCYCLE ARRIVING. STOPS, DIES.)

(ANGLE ON SET -- SCHEMER ENTERS IN TOP HAT AND TAILS  
WITH ATTACHE CASE. HE ~~BADLY~~ DISGUISES HIS VOICE AND  
MANNER.)

SCHEMER

Good morning. And to whom do I  
have the pleasure of talking to?

*either make grammatically correct  
or more garbled*

STACY

Are you kidding?

SCHEMER

"Kidding"? HA HA HA! What if I

am! (to kids) And you must be children. How wonderful. Tell me, my young friends. How would you like a special super-duper magical telescope that you can look through with your very own eyes?

TANYA

Schemer, are you feeling okay?

SCHEMER  
(produces gag telescope)

I refer to this item. Take it to the window and you can see -- the entire universe!

(MATT HESITANTLY TAKES IT AND MOVES DOWNSTAGE, LOOKS THROUGH IT "OUT THE WINDOW" AS SCHEMER MOVES BACK TO STACY.)

SCHEMER

And you, Miss Stacy. A class person such as yourself is thinking, "Hey. How about a nice piece of quality chewing gum right about now." (produces gag gum pack) Please. Be convenient at your leisure.

(STACY LOOKS DUBIOUS BUT TAKES THE STICK--IT SNAPS ON HER.)

*prank understood  
can this be ~~seen~~ visually?*

STACY

YYOWCH! Schemer, that wasn't



funny!

(MATT TAKES TELESCOPE AWAY FROM HIS EYE--IT LEAVES A  
BLACK RING--TO TURN AND SMIRK AT STACY'S DISCOMFORT.)

(HE NOTICES TANYA AND STACY STIFLING LAUGHTER AT HIM.)

MATT

What are they laughing at, Schemer?

SCHEMER

Schemer? Never heard of him.

Although I understand he's a  
wonderful fellow.

MATT

Come on, Schemer. I know it's you.

SCHEMER

You do?

MATT

Yeah. Now what's so funny.

(SCHEMER THINKS FOR A SECOND, THEN GIVES UP THE  
DISGUISE, AND SPEAKS IN HIS OWN VOICE.)

SCHEMER

YOU are!!!

(big laugh)

So, whattaya think?

MATT

About what.

SCHEMER

This! The getup! The whole  
concept! (ADDRESSES STACY AND  
TANYA TOO) My new marketing

image. Like Fred Astaire, only  
I'm in retail. I got a new line.  
(OPENS CASE, DISPLAYS STUFF)  
Novelty items. Practical joke  
devices. It can't miss! This  
stuff is a riot!

TANYA

I think it's <sup>silly</sup> ~~stupid~~.

SCHEMER

Ah, you think everything I do is  
<sup>silly</sup>  
~~stupid~~

TANYA

That's exactly right.

STACY

I never liked these things,  
Schemer. They can be so...mean.

SCHEMER

Mean? Of course they're mean!  
Life is mean! That's why they're  
funny! Ah, what do you know, you  
guys are both girls. Matt, my

man. (WAVES HIM OVER,  
CONFIDENTIAL) Seriously. Man to  
man. Everybody's laughing because  
you got a big black ring around  
your eye from the gag telescope.  
Now come on--funny, or what?

reps - show

MATT

Yuk!

*It's a brilliant scheme*  
SCHEMER

Yuk? Did they tell Einstein *for his theory of relativity*

"yuk"? Did they tell *He Wright Brothers* Henry Ford

*for the airplane they invented*  
"yuk"? (STARTS TO LEAVE: A

PARTING SHOT) You know what you

people's problem is? You don't

know what's funny.

(HE EXITS.)

TANYA

*weird*  
What a jerky guy.

MATT

*2 think he's super weird*  
I hate him. *super weird*

STACY

Whoa, kids! Take it easy.

Schemer may not be an angel, but

*usually*  
he's harmless. And he has a lot

of energy. We should try to

appreciate him for what he is.

MATT

(SULLEN)

I know what he is.

STACY

(LOOKING AT HIM CLOSELY)

Is something the matter?

(MATT TURNS AWAY AND SHAKES HIS HEAD. STACY GIVES HIM A LOOK--ARE YOU SURE?--THEN SHRUGS AND EXITS TO PLATFORM.)

4 ANGLE ON STATION HOUSE--MR. CONDUCTOR APPEARS

Mr. C.

Complaining about Schemer won't do any good, you know. He thinks he's always right. And he doesn't care about anyone else's opinion.

MATT

Then what are we supposed to do?

Mr. C.

Learn to put up with him. There's a lot to be said for accepting the whole person things you can't change. At least sometimes. I'll show you what I mean--

(HE DISAPPEARS--)

ANGLE ON ANYTHING TUNNEL--(AND REAPPEARS HERE.)

MR. C (CONT'D)

Take a look in here.

CUT TO

INSERT: ANIMATED LAMP FILM

CUT TO

5 MAIN SET--KIDS ARE AT ANYTHING TUNNEL

TANYA

Wow! Mr. Conductor, that was great!

rewrite  
when he has an idea at least  
he tries it out  
even if it doesn't  
think about what  
how it will make  
other people feel

people we package deals  
you can just pick the  
things you like



(MR. C. IS GONE. KIDS LOOK AROUND FOR HIM.)

TANYA (CONT'D)

Hey, where'd he go?

ANGLE ON PLATFORM--STACY COMES RUNNING IN UNDER SFX:  
TRAIN ARRIVING.

STACY

I can't believe it! The Westwind  
Limited just pulled in! Without <sup>Because the</sup>  
the telegraph I completely lost  
track!

— pun

(SHE GOES TO TICKET BOOTH TO RESUME REPAIR. HOLD ON  
ARCH AS HARRY AMBLES--SLOWLY--IN FROM PLATFORM.)

TANYA

Hi, Grandpa!

(JUMPS INTO HIS ARMS FOR HUG.)

HARRY

Whoa, Tanya, easy with that.

TANYA

Did you bring me a present?

HARRY

Not this time... (RECONSIDERS)

Well, now, maybe I did. Friend of  
mine came back with me. Tom?

(SINGER ENTERS) Tom Callinan--my  
granddaughter Tanya, her friend  
Matt, and Stacy Jones. Kind of  
runs things around here.

who's were from? why

(TOM GREET'S ALL.)

STACY

Uh, bad news, Harry. The  
telegraph doesn't work.

HARRY

Doesn't work? Sounds to me like  
it's broke. (TO TOM) You get to  
know Tanya and Matt here while I  
take a look at this contraption.

TOM

Sure thing, Harry.

(HARRY CROSSES TO HELP STACY.)

6 TOM INTROS AND SINGS SONG. AFTERWARDS--

TOM

Sure was nice meeting you all.

Harry, I'm gonna wait for my train  
out on the platform, okay? (SEES  
HARRY'S GONE) Where'd he go?

Anyway, take care, kids.

(HE LEAVES. KIDS LOOK AT EACH OTHER.)

MATT

Where is everybody?

CUT TO

7 INT. HARRY'S OFFICE--HARRY AND STACY ARE  
DISAGREEING OVER HOW TO FIX THE TELEGRAPH, ON TABLE  
BETWEEN THEM.

STACY

I told you. I tried that.

HARRY

Maybe you didn't attach it right.

*which song? related to  
story there?*

STACY

Maybe that's not the problem.

HARRY

Maybe.

STACY

Thank you.

HARRY

But maybe you didn't attach it  
right.

STACY

Harry--

ANGE ON DOOR--MATT AND TANYA LISTEN FROM WITHOUT.  
BOTH ARE DISTURBED. MR. CONDUCTOR APPEARS SITTING  
ATOP JUKE BOX. MATT SENSES HIM AND TURNS TO LOOK.

MATT

They're fighting.

MR. C.

That's not fighting. That's just  
arguing.

TANYA

I don't like it. People  
shouldn't argue.

MR. C.

Yes they should. It makes things  
interesting.

TANYA

No they shouldn't!

MR. C.

*if they disagree, they  
need to work it  
out*

*SM*

*no they don't*

There. You see? We're arguing  
right now. We're exchanging  
opinions. When friends argue,  
they discover what they really  
think about things. They still  
remain friends, though. Take  
Edward and James...

DISSOLVE TO

8 THOMAS EPISODE #31--"OLD IRON"

DISSOLVE TO

9 MAIN SET--ANGLE ON STATION HOUSE--MR. C. AND KIDS

MR. C.

Nothing's wrong with  
disagreeing. So long as you allow  
the other person <sup>or her</sup> his opinion.  
That's how you stay friends--

*respect the other person*

*and listen to what the other person has to say*

STACY AND HARRY EMERGE FROM HARRY'S OFFICE AND CROSS  
TO TICKET BOOTH, STILL ARGUING. BOTH OBLIVIOUS OF  
KIDS.

STACY

--I tried reconnecting, I tried  
reversing the poles--Look, see for  
yourself.

HARRY

That's just what I'm gonna do.

(THEY MOVE OFF TO BOOTH. KIDS TURN TO MR. C.)

MATT

Hey, Mr. Conductor--you could fix



the telegraph!

TANYA

Yeah. By magic. Go on!

CONTINUED

MR. C.

After Stacy and Harry have spent  
so much time working on it? That  
wouldn't be fair to them. I will  
give you a clue about it, though.  
It's something to keep in mind no  
matter what you're doing: Look  
for the little things. Keep an  
eye out for the things that  
grownups often miss. (AS THEY  
START TO ASK SOMETHING) No  
questions! I'm late for my flute  
lesson. See you later!

(HE DISAPPEARS. THE KIDS CROSS TO THE TICKET BOOTH.  
HARRY AND STACY ARE INSIDE, EXAMINING THE TELEGRAPH  
KEY ITSELF.)

HARRY

You were right. That didn't do  
it.

STACY

Great. Now what?

(THE KIDS WANDER TO THE REAR OF THE BOOTH--)

ANGLE ON REAR OF TICKET BOOTH

MATT

He said to look for the little  
things. (FINDS SOMETHING ON  
FLOOR, HOLDS IT UP) Hey, wait a  
minute! What's this?

CU--WIRES RUNNING INTO BOOTH--ONE IS SEVERED.

RESUME--KIDS

MATT

What's it for?

TANYA

Let's see...

(THEY FOLLOW THE WIRE UP TO A HOLE IN THE BOOTH, THEN  
RUN AROUND TO INSIDE THE BOOTH, JOSTLING HARRY AND  
STACY.)

HARRY

Hey--!

STACY

Not now, kids--

TANYA

Grandpa, look! (POINTS OUT TO  
SPLIT WIRE) It's broken!

HARRY

Well I'll be... (TO STACY) Why  
didn't we think of that?

(HE EXITS BOOTH AND GOES TO SPLIT, PRODUCES POCKET  
KNIFE, STRIPS INSULATION FROM EACH END AND TWISTS THEM  
TOGETHER. UNDER, STACY SPEAKS CONFIDENTIALLY TO THE  
KIDS.)

STACYI

I am so glad you two found that.

I was going crazy. I thought,

okay. I can learn how to run a  
train station. I'll make  
mistakes. Everybody makes  
mistakes. But I can learn from  
them.

HARRY

Here goes.

(HE MAKES A FINAL ADJUSTMENT. SFX TELEGRAPH SOUNDS.  
ALL CHEER.)

ANGLE ON ROOM--SCHEMER ENTERS WITH CASE DURING CHEERS.

SCHEMER

Thank you. No, really. It's not  
necessary. I know you love me.  
But hey, I'm deeply touched,  
okay? (GOES TO HARRY; HOLDS HAND  
TO SHAKE) Harry, you old railroad  
guy, you. I'm proud to make your  
acquaintance. Shake.

HARRY

(UNSUSPECTING, BUT ACCURATE)

We already met, Schemer.

SCHEMER

You are so right! I love that  
about you. Shake.

(HARRY LOOKS AT HIM CAREFULLY, MUSING, THEN GRASPS  
SCHEMER'S HAND--HARD. TRICK BUZZER GOES OFF. HARRY  
IS UNAFFECTED, BUT SCHEMER IS NEAR FAINTING WITH FORCE  
OF THE HANDSHAKE.)

SCHEMER

OWW! Hey, ease up. That's not  
necessary.

(HARRY LETS GO, EXITS TOWARD HIS OFFICE, UNDER--)

HARRY

Lots of things aren't necessary.

(SCHEMER SHAKES HIS HAND, OFFENDED. RECOVERS, GRABS  
CASE, SETS IT ON INFO BOOTH OR TICKET BOOTH, ABOUT TO  
OPEN IT.)

SCHEMER

What a great guy. Kids! Matt and  
Tanya! Get ready for a big  
surprise!

(HE OPENS CASE. A SMALL EXPLOSION GOES OFF IN  
CASE--SAY, AN EXPLODING CIGAR. KIDS SHOUT; STACY  
SCREAMS. TOM RUNS IN FROM PLATFORM.)

*Change to other branch*

TOM

What was that?

(SCHEMER REMOVES HIS HANDS FROM CASE--THEY'RE BLACK.)

SCHEMER

My exploding cigar went off. And  
it blew up the bottle of fake  
invisible ink. (PAUSE; LOOKS AT  
HANDS) I don't think I like these  
jokes. <sup>any more</sup> They're too violent.

*Jack in the box  
scares him*

STACY

See? Even he can learn from his  
mistakes.

*backfire*

*? what's his mistake?  
mistake*

(STACY IS ABOUT TO RESPOND--PUZZLED--WHEN--)

(SFX: URGENT TELEGRAPH MESSAGE. STACY RUNS OVER TO  
TELEGRAPH MESSAGE.)



STACY (CONT'D)

Finally! Okay...Tom, it says the  
Empire Limited is on time. It  
should be here in ten minutes.

SCHEMER

Hey, that leaves you plenty of  
time to enjoy the juke box. Go  
ahead. Throw a couple nickels in  
there.

TOM

Well...

MATT

Sche-mer--!

TANYA

That's not nice!

SCHEMER

Okay! Okay! My treat.

(HE GOES TO JUKE AND PUTS NICKEL IN.)

SCHEMER (CONT'D)

What the heck, it all comes back  
to me anyway, right?

CUT TO

10 INT. JUKE BOX--THE PUPPETS IN PLACE.

BASS

That's what he thinks!

DRUMS

Hey, what are we gonna do with all

these nickels, anyway?

TEX

How 'bout havin' a big barbecue? *party*

REX

That's a fine idea, Tex.

TEX

Why, thank you, Rex.

REX

You're welcome, Tex.

PIANO

Come on, everybody. " (title) "

(THEY START PLAYING)

CUT TO

MAIN SET--TOM TAKES OUT SPOONS.

TOM

Hey, sounds good. Mind if I sit  
in?

(HE STARTS PLAYING. KIDS ARE DELIGHTED. EVEN  
SCHEMER, STILL WIPING HIS HANDS ON HANDKERCHIEF, NODS  
TO IT.)

11 INTERCUT TOM AND PUPPETS. FINISH WITH--

12 MAIN SET--SONG ENDS. SFX: TRAIN ARRIVING.

TOM

Whoops! There's my train!

MATT

But we want you to show us how to  
do that!

STACY

(THINKS; THEN--)

Go ahead. Show them. I'll be  
back.

(SHE DASHES OUT PLATFORM ARCH.)

(TOM AD LIBS TEACHING THEM HOW TO PLAY SPOONS. THEY  
GET OFF TO A PASSABLE START. THEN--)

CONDUCTOR (O.S.)

All aboard!

SFX--TRAIN WHISTLE

TOM

Okay! Gotta run! See you later,  
kids!

KIDS

Thanks, Tom<sup>2</sup> Bye! (ETC.)

(TOM LEAVES. STACK COMES BACK FROM PLATFORM.)

MATT

(EXCITEDLY)

Aunt Stacy, Tom had enough time to  
show us how to play the spoons.  
Look!

(HE DEMONSTRATES. TANYA FROWNS.)

TANYA

Hey, how come the train waited so  
long to leave?

STACY

Well, I knew you needed an extra  
minute to learn the spoons, so I  
got into a very interesting

discussion with the conductor. We  
talked about telegraphs, and  
Schemer, and--

SCHEMER

You talked about me? I'm  
flattered. But hey--why shouldn't  
you?

STACY

Still mad at me, Matt?

MATT

Well, you were sort of <sup>staunch</sup> ~~mean~~ to us  
before.

STACY

I'm sorry. But I was worried  
about the telegraph. Okay?

<sup>You do understand</sup> MATT  
(BEAT--THEN, BRIGHTLY)

Sure! Nobody's perfect.

STACY

I'm sure not! But let me hear  
those spoons!

(KIDS START TAPPING OUT SPOONS, AS--)

MUSIC UP, OVER--

CLOSING CREDITS

but now?

~~People~~ understood that

you weren't mad at us

you were just worried

about the telegraph

People are package deals

you take them as

they come

let me see what  
you learned about  
playing the spoons

play spoons well